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SUB-THESIS
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Abstract

FORMED@PROTOTYPAL research into process, method and skill as meaning in the craft based objects of popular design.

The presentation of the thesis consist of the Studio Practice component (80%), which takes the form of an exhibition of ceramic based objects exhibited at The Australian National University, Canberra School of Art (CSA) Foyer Gallery from 16-26 August, 2001, and the Studio Practice Report which documents the nature of the course of study undertaken, together with a written sub-thesis (20%). The Studio Practice component of the thesis has been based in the Ceramic workshop. The Sub-thesis is presented as two papers. The first entails a discussion of the relationship of craft with industrial practices in the work of two Australian based artists. The second paper is a contextual examination between designer/makers in Australia and Europe through three contemporary academic and professional practice case studies.

Declaration of originality

DECLARATION OF ORIGINALITY

I, Anna Gianakis (..1../..03../..03..) hereby declare that the thesis here presented is the outcome of the research project I have undertaken during my candidacy, that I am the sole author unless otherwise indicated, and that I have fully documented the source of ideas, references, quotations or paraphrases attributable to other authors.

Acknowledgements

To my professional colleagues who have provided me with knowledge and gratification throughout this phase of artistic research. In particular, thanks go to Post Graduate Convenor Nigel Lendon, Head of the Ceramics Department Janet DeBoos, and Anne Brennan of the Art Theory Department, National Institute of the Arts, Canberra, and my assessors Rod Bamford and Patsy Hely.

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First Sub-Thesis: A discussion of the relationship of craft with industrial practices in the work of two Australian based artists.

My research is titled "formed@prototypal: process, method and skill as meaning in the craft-based objects of popular design". The focus of my research is "process driven design" used to develop industrial prototypes and semi-industrial manufacturing techniques, and how this trend might deal with notions of identity. The mass-manufactured objects developing over time to the point of homogeny provide an opportunity for designer/maker entrepreneurs to satisfy a social need for alternative objects. I am specifically interested in physical forms for mass production as derivatives of the evolutionary continuum of studio processes, which lead to innovative designer/maker practices.

The two essays comprising my sub-thesis will revolve around my ongoing interest in the ways in which some artists create a dialogue between industrial production methods, hand making and ornament, and also how the objects they make function as part of domestic life, every day customs and memory.

This paper will focus on the work of two Australian based artists: ceramist Penny Smith and Jeweller Susan Cohn. Both had international collaborations with large-scale industries, Smith with the Arabia factory and Cohn with Alessi, and both are looking at ways of integrating industrial processes in their studio work.

Two main questions stem from the collaborative works of these artists. The first, relating to the categories of art and industry, queries the effects that their emerging products have as commodities. Large-scale manufactures supplement the work of high-profile designers and artists with sophisticated marketing in order to achieve maximum product sales. In the arts, it is common for galleries to act with similar intent in the form of exhibits and catalogues of the artists studio work. In both circumstances there is a consequence that is evident in the range that Cohn designed for Alessi and in Smiths post-Arabia line. That is, that objects as commodities can be valued and used not for their intended utilitarian purposes, but as prestigious status symbols associated with preciousness wealth or style.

The second concern arises through observation and a comparative study between industrially made functional ware and handcrafted objects applied to domestic lifestyles, and suggests industrial manufacturing methods have the ability to separate their objects from the social customs of everyday use. The signs of function, i.e. ware-and-tear, is minimised in the products of industry through the use of durable materials such as stainless steel or high tensile strength porcelain. Their objects have evolved to prevent, rather than commemorate, the irregularities that narrate the

relationship between object, use and user, like the marks and indentations in a metal bowl, or crazing of a glaze in ceramic tableware.

These questions reveal that content and process, in both industry and the crafts, are not mechanical, but instead based on histories of social interaction. An imperative understanding of technique, materials, tools and machinery depend on research, practice and an observation of, and interaction with, other skilled craft practitioners or labourers of industry. Content and process requires aesthetic values where certain judgments like the handling, look, feel and balance of an object are made based on the maker's experiences in the crafts[1], or on group collative and organised experiences in factories. Therefore, an important definition is shared by both the crafts and industry, in that their products, processes and aesthetic values express the different social traditions and interactions involved throughout their production.

All through the history the crafts and industry, working relationships between the fields convey irregular outcomes. The Bauhaus School (1919-28) stressed the need for knowledge of materials and workshop practice. It revolved around handcraftsmanship applied to the production of prototypes for industry and understanding thereof[2]. The Eastern European model for artist's symposia has nearly always been to provide craft practitioners with experiences in the production-processes of factories. Collaborations that failed however, did so due to practitioners inadequate working knowledge of design processes, or industries assumption that craftspeople automatically possessed the skills required for working within tight limitations [3].

In Australia however, ceramic industries developed largely from parent companies in the UK, and due to a lesser population, now operate on only a small level of production. Johnson Bros., who in the UK makes an extensive range of ceramic ware, can only support the production of tiles in Australia, and in the 1970's, Royal Doulton established Doulton Australia, which shortly thereafter became commercially unsuccessful and discontinued. Derek Smith, who previously managed Doulton Australia, purchased the studio and designs etc. and re-established it as "Black Friars Pottery" in Sydney, He employed trainees and almost all the work was produced by jigger-jolly methods.

Despite Australia's thin industrial history, in its place there are a growing number of artists, referred to as "designer/makers" who work in both a design and craft model. Seeking knowledge of some of the techniques used in industrial production factories overseas, designer/makers are creating "semi-industrial" products. This term refers to the adaptation and incorporation of industrial methods with handcrafted skills and conceptual processes[4].

Penny Smith's interest in the link between ceramics and industry revolves around meaning in social customs, particularly in eating[5]. The Anglo Saxon tradition of eating is geared towards formal gatherings. It has a specific set of aspirations with aims of prestigious stature through the use of highly priced implements such as bone china, glassware, cutlery etc.

Smith's utensils however, are made within modern western culture where the political, religious and family based customs of the table are adjusting to great change. The implements and props that tableware offers to the ceremony of eating are at risk of becoming redundant due to the popularity of fast foods packaged in disposable materials. Although it is not a recent phenomenon, we currently tend to eat out more, and the growth of fast food consumption is increasing rapidly. Our cultural inclination towards the way we prepare and present food is becoming evermore casual and open.

Interested by this trend, Smith became motivated by the "sophisticated fashion and design" of European industries, potteries and art schools, but specifically by the social customs revolving around food and wine, which she experienced in Italy in the late 1980's. The key features were the objects involved, which are characterised by large-capacity forms and intensely coloured ornamentation.

The psychological and sociological meanings of large proportions in tableware deal with notions of social interaction through sharing and celebration. Their capacity for serving large amounts of food has the potential to encourage gatherings, and stimulate interpersonal communications.

The importance of maintaining customs based on the consumption of food was not entirely forgotten, and there are still different cultures, although not exclusively ones outside Westernised countries, for example, which maintain domestic ceremonies where family, and family-like relationships are habitually reinforced.

The Mediterranean influence in Australia marked the beginning of a more relaxed culture, life style and climate. With growing admiration for Europe's 'sophisticated fashion and design" by Smith and most westerners, so began the revert of the use of designers in the form of designer/maker practices and semi-industrial ware.

The emerging objects of the 1980's reflected a desire in our society to renew the props of social rituals. Objects were based on the representation of origin and histories through the use of certain forms and processes. Familiar materials and handcrafted qualities were utilised such as terracotta clay, throwing lines, and hand-painted surfaces, and industrialised techniques were used to aid the scale of production of the designs.

Fig. 1 (above), *Tea Set*,1985 by Penny Smith

Objects such as the tea sets that Smith produced in 1985 and 1994 were designed to act as alternatives to the more formal implements of the table, such as bone china ware. *Tea Set*, 1985, consists of teapot, creamer, sugar bowl and three cups (See fig. 1). Handles, spouts, lids and bases were created out of cast electrical insulators and extrusions etc. that at the time did not previously appear in domestic pottery. It seems that by incorporating industrial looking components into the work, Smith's intention was to highlight them as fun elements. Similarly the surface treatment applied to her sets are an intricate and colourful patterning achieved by hand with a slip-trailer, that is described by Smith as a quality possessing a psychological "sense of fun and optimism" [6].

In these works, Smith uses ornamentation to make us re-evaluate our ideas of domestic ware and rituals. The aim of the work is to evoke our senses and encourage us to touch and use them. *Yet Breakfast* and *Tea Set*, 1994, which were intended to express a "playful air"[7], failed to do so due to Smith's struggle between ornamentation and form (See fig 2 and fig 3). The over-active slip-trailed surfaces overpowers the under active slip-cast and ram pressed forms. The slip cast components represent a process associated with industry and Smiths decision to isolate them from ornamentation of the hand, undervalues the use of form to express a unity, not opposition, between the crafts and industry.

Fig. 2 (left), *Breakfast Set*,1994 by Penny Smith
Fig. 3 (right), *Tea Set*,1994 by Penny Smith

Although the cups, creamers and teapots have spiky handles, exaggerated spouts, and slip-trailed decoration, which admittedly can be "fun" as freehand decoration is easily expressive, they seem to be elements that were an afterthought to an otherwise conventional set.

Also, the way in which the work is photographed does not suggest the playful quality that the artist intended, but rather it presents the work as formal and conservative. Spot-lit with cup positioned on saucer, positioned on dinner plate, serviettes and a gold-rimmed glass, all appear very conventional.

Smith's suggestion that the hand-made is optimistic, and the industrial is pessimistic, is contradictory to the work because the cast electrical components themselves act as interchangeable elements to create different and unique pieces. Free-hand ornamentation therefore is not only the variable in these works.

The embellishment of form was an area uncommon in Smith practice with a background that primarily involved training in design and an interest in process and function. In these early examples, Smith attempted to use surface as another means to attract and reintroduce people to eating customs via domestic objects. However, Surface treatment is not the only area of collaboration for the artist as Smith came to realize in the work that she made during her four-month residency with The Arabia Porcelain Factory in Helsinki.

The *Arabia Vessel* Range of 1995 is a convincing representation of meaning in the collaborations between craft practitioner and industry (See fig, fig.5 and fig 8). Instead of ornamentation as the most dominant expressive quality for the artist, the range focuses more on the artist's involvement in the design and management of collaborative processes.

Figs. 4,5 (left), *Arabia Vessel* Range, 1995 by Penny Smith
Fig. 6 (right), *Iittala Glassworks Vessel* Range, 1995 by Penny Smith

Arabia has incorporated visiting artists/craft practitioners since the mid 1940s, and developed the collaborative Pro Arte department, an area representational of the long established Eastern European tradition where the artist maintains close collaboration within the production of their work in limited editions. This reflects the practitioners "interdependency and inter-relationship" with in industry[8].

To increase the artist's technical knowledge of industrial processes, Smith worked together with Arabia's highly skilled moulders, casters and decorators produce their designs. Smith was actively involved in as many as the stages of production as possible, including the development of her mould making and casting skills. Working within a production team and being guided by experienced staff contrasted directly with her studio work in which she practiced alone.

The working atmosphere in Pro Arte is not dissimilar to the generosity and social traditions that Smith had experienced in Italy. Speaking about collaborative processes, Smith says: "...it reinforced my ideas on the importance of social interaction and the role that domestic pottery has to play within society."[9]. Clearly,

the key component of Smith's relationship with the Arabia factory is subsequently mirrored in the intended function of the objects produced.

In addition to her Arabia experience, Smith also established a link with littala Glassworks in order to apply her ceramic design skills to a different medium (See fig. 6). Smith originally intended to case solid forms, however, the visit only lasted for two days, so due to time restraints she instead adapted the vase shapes she previously made for Arabia. A great amount of teamwork was needed in the production of the glass pieces, and during this time Smith was involved in making the graphite mould into which the form would be blown. Smith had to completely rely on the skills of the production team that included mould maker, blower sandblaster, cutter and finisher.

In this situation, the artist works with the team as the designer, and is only permitted to work with the glass directly if they have a particular skill. This differs from mass-production because the teamwork involved to make limited edition works requires a knowledge and skill, difficult to acquire. It is also noticeably different to the approach Smith took at Arabia where she had greater input into the methods and materials used.

In her industrial work, Smith exploits the flexibility of a small number of Arabia-made base moulds. Through shaping, cutting and joining each cast, she is able to create a series of variations from a limited number of forms. The clarity of form, something that Smith has inevitably reverted to, was emphasised by the restricted use of colour, the white clay body on the outside, and glazed on the interior surfaces in either yellow or blue. Her decision to make fine open vessel forms originates from availability of fine bone china in The Arabia Factory, and Smith was inspired by the appearance it gave of translucency. However the actual production of the Arabia line was produced in limited editions in stoneware clay due to economical efficiency[10].

In the assessment of her ideas, Smith acquired a working knowledge of other priorities. Designs that these factories considered to be "bad" were the ones that would not run smoothly in the making, and therefore considered a waste of time, money and resources to pursue. Although this determined what works were produced at Arabia, Smith drew on the conceptual processes behind the work and developed them later in her craft practice.

Peter Dormer argues that industrially made objects represent a perfect outcome of the design process and aren't in need of further modification[11]. However Smith's encounters in Arabia and littala allowed her to change direction and explore new options in her studio work. Before the production of her work, Smith was able to shift,

extend and explore the original intention of her work, and yet even after its small-scale production, she still does not consider these works to be complete. Instead of drawing a conclusion from these experiences, Smith continues to revisit and draw from them in her studio practice, which is the basis of most designer/maker forms of practice in Australia.

Fig. 7 (above), *Bottle Forms*, 1999 by Penny Smith
Fig. 8 (below), *Vase Forms*, 1999 by Penny Smith

I am assuming that Smith used the Arabia moulds to continue work within her studio practice, because later pieces such as *Bottle Forms*, 1999, possess identical scale and proportions (See fig. 7). Smith varied the work she did with Arabia by putting and altering the cast into various lengths and then adding new bases. Depending on which side she chooses to be the front, she cut the rim at around 45 degrees. Smith also rejects the use of stoneware, and goes back to the more precious, highly valued, bone china.

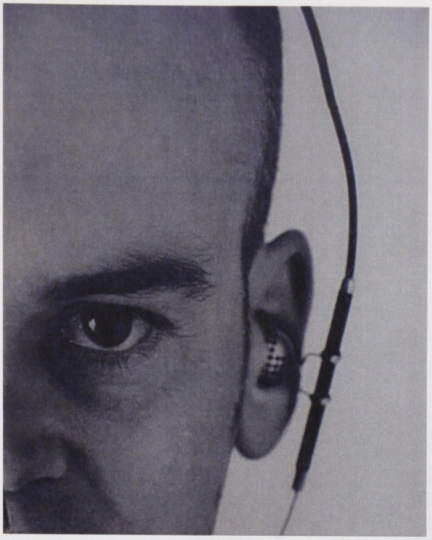
This "development after production" approach is the reverse of the Susan Cohn/Alessi collaboration, however, like Smith, Cohn theoretically explores the lives of objects after production.

Of course, not all industrial products revolve around domestic tableware. Susan Cohn looks at mass-produced objects such as headsets and even a security pass, and then handcrafts them without the electrical components, and removes them from the social context, which gives them meaning. Works in this theme also include *Briefcase*, which is a perforated black box with a functional handle, yet the box itself is designed not to fit an A4 size of paper. Although they are "non-functional" in their traditional sense, Cohn still intends them to be carried around. This asks us to consider the way objects, specifically mass-produced ones, function in everyday life.

Mass production has provided us with an abundance of ornamental objects, some which depend on value and rarity for their meaning and some of which do not. Their primary role is to adorn, and act as a label for social status. Jackie Cooper identifies some of the objects people use either consciously or sub-consciously:

> The primacy of the impulse to adorn oneself can be seen in the way people will use anything that comes to hand – rubber hands, sunglasses – as ad hoc embellishments. There is no end of ingenuity and imagination shown in these casual transformations of ordinary objects and utensils....Everywhere you see people doing it, spontaneously or knowingly, appropriating daily articles of use in decorative ways. Keys displayed on belts, sunglasses oh-so casually parked on top of heads, cigarette packs, artfully rolled into t-shirt sleeves to look really cool, cellular phoned stuffed conspicuously into back pockets...,[12]

Although objects are already signs of status, when people use objects less for function, and more for ornamentation, its role instantly shifts to become a vehicle for individuality (See fig.9 and fig 10).



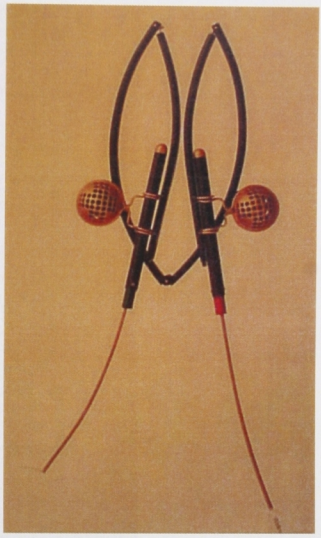


Fig. 9 (left), *Walkman*, detail, 1989 by Susan Cohn
Fig. 10 (right), *Walkman*, folded 1989 by Susan Cohn

The meanings of objects also change when they are worn differently. In these works, Cohn asks us to consider what happens to objects when they are worn outside their intended context. Security Pass, is made using two sheets of different coloured metal (See fig. 11). The top layer has rectangles with holes cut out to reveal the words "Access All Areas" stamped on the sheet beneath. Security passes worn outside of the event of place for which they are intended are no longer useful, but in a different setting they come to signify the wearer's importance, differentiating them from their surroundings. There is also a playful sexual reference implied by the term Access All Areas, when worn outside the security context. This is emphasized by the intimate contact it has with the body as it is worn. Two meanings can therefore exist in the same object.

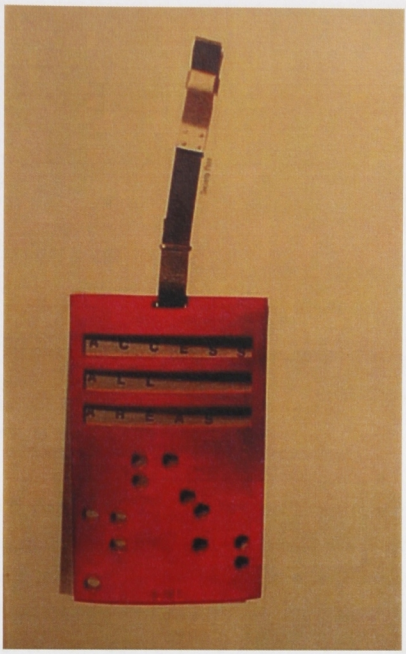


Fig. 11*Security Pass*, 1989 by Susan Cohn

Prior to her collaboration with Alessi, Cohn's studio work included various perforated bowl forms that respond to the realm of the user, in particular, the way the evidence of an object's history is incorporated through its wear and tear.

The inspiration for the perforated hollow ware came from Cohn's long standing interest in the tradition of vernacular furniture in Australia, and more specifically, in the earlier versions of the meat cooler with their perforated metal walls. *Mesh Container*, made in 1992, from anodised aluminium and fine silver is a good example of a product, which displays the history of its use. The circular from and perforated surface of the container is extremely accurate, and at eye-level the holes create evenly precise patterning. However it is the hand-polished marks of the fine silver rim that provide the clue that they are assembled by hand. Also, the thin aluminium mesh is relatively soft and will ultimately take on a patina revealing a variety of scratches dents etc as the bowl is used over the years.


Fig. 12 (left) *Mesh Container*, 1992, by Susan Cohn
Fig. 13 (right) *Bowl*, 1992, by Susan Cohn

This is a feature that is highlighted in *Bowl*, 1992 and *Kiddush Cup* from *Use By*, 1993, made of aluminium mesh and fine silver. Double walled, their interiors are concave forms of hand-polished silver. In colour they are unmasked and raw, a direct contrast to the anodised aluminium mesh exterior described above. Only when viewed from eye level or from above, is the internal form revealed. Viewed at anything less than a 90 degree angle the mesh acts as short of security screen and conceals what is behind it. Cohn makes a feature of the silver interiors, in turn drawing attention to the scuffmarks and indentations that will appear there as the pieces are used. When Cohn worked collaboratively with the Italian production company Alessi, these expressive qualities of use and user were minimised in the end products.

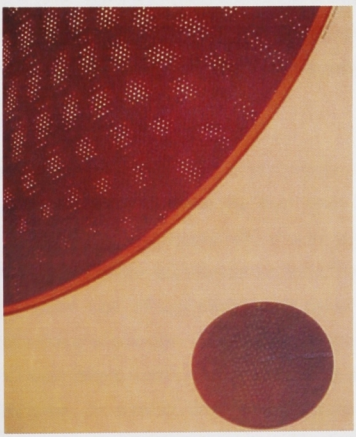



Fig. 14 (left) black *Cohncave*, since 1992 by Susan Cohn, Alessi
Fig. 15 (right) red *Cohncave*, since 1992 by Susan Cohn, Alessi

The Cohncave bowls were part of project entitled *Memory Containers*, which also involved eight additional designers. The idea behind the project came from the research and development unit, Centro Studi Alessi, which around that time had a newly developed and innovative approach to market research. It sought information from a variety of sources and focuses primarily on the origin and identity of objects.

Alessi's aim for the research centre was to offer designers the "stimulus" and the environment to share ideas and develop them further. In this case, the stimulus, or theme, was to select a kitchenware item and redefine it based on its history, or associated memory. Nevertheless, Alessi also maintains an insistence on traditional "design-brief", focussing on guidelines such as use of material, cost effectiveness and manufacturing processes.

It appears that Cohn's "prototypes" for the Alessi project came from her studio work, and were not initially designed for Alessi production. The similar works in Cohn's studio practice consisted of complicated and experimental processes, for instance, the hammering, stretching and shaping of the perforated aluminium sheets an silver or gold rims. In contrast to the visually smooth forms, the bumpy imperfections of the rims have a softer quality because they have been manually worked and bent into position.

The rims of the *Cohncave* bowls produced by Alessi however are very precise and keep an even thickness all the way around. The material for the rims were changed from gold and silver to a less expensive stainless steel, and the body changed to powder coated steel. By replacing the softer material of aluminium with one that was more durable and resistant, the result was one that separated the objects from their everyday rituals. Both effects are clearly visible when *Prototypes* and *Cohncave* are displayed side by side. Although *Cohncave* is impressive in its large scale, it is flat by comparison due to the cost-effective materials.

In the various one-off *Bowls*, 1988, the *Tray* prototype for Alessi, 1992, and *Cohncave* made by Alessi, 1992, unique patterns appear depending where the two walls of mesh are positioned. Although the separate elements are industrially made and therefore identical, the positioning of the two walls, either by person or machine, would always result in one-off works. When each half of the perforated bowl is randomly fixed into position, a millimetre difference is enough to create a unique variation in surface patterning. Where the holes align, some give a long striped pattern that can clearly be seen by its cast shadow. In reverse, another bowl purple on the inside and blue on the outside, gives a two-toned leopard-skin type patterning when viewed from above. The *Cohncave* project therefore demonstrates a role where an objects use can shift from an engagement with the

material nature of form, in this case, a series of vessels, to a more complex optical illusionary relationship with the user.

Mass-production industries like Alessi are capable of producing one-of-a-kind objects, which raises the question of how value is ascribed to other Alessi products. They too are considered to be prestigious, and are sought after as originals in their own right, even though the variation between the forms is minimal to none.

Put simply, commodification permeates western culture, and due to the "branding" shaped by production industries, consumers are prepared to pay more for specific sets of design credentials. Examples of these include certain forms, shapes and functions that strongly provoke our visual and tactile senses. As a consequence, one-off pieces, limited editions and mass-produced products can develop into symbols of the owner's perceived status or individuality.

The lack of industry base in Australia has meant that in order for artists such as Smith and Cohn to practice here and still address their interest in industrial production, a hybrid form of practice needed to be established, incorporating semi-industrial processes into the craft practitioners work practice. For Smith, it was the use of slip casting and ram pressing machinery, and for Cohn it is the machinery, but also the collaborative assistance she gains from others in the labour processes. However, the most interesting issue that arises from their collaborations with industry is the way in which their work develops afterwards, in particular how the artist maintains a thread between art practice, which is all about meaning, and industrial processes. Smith and Cohn achieve this by not losing sight of the significance that objects have in people's lives in an every day sense.

Second Sub-Thesis: A contextual examination between designer/makers in Australia and Europe through three contemporary academic and professional practice case studies.

The second paper of my sub-thesis continues the investigation into the links and divides between craft practitioners, designers and commercial industrialised factories in order to speculate on possible models for designer/maker(footnote) practices within Australia.

This paper is an analysis of the processes and experiences of the shifting scenarios of 3 different "designer/maker" practices in Australia and in Europe. They are, Tonfisk Designs of Helsinki, Droog Designs of Amsterdam, and the design collaboration of Australian Rod Bamford with restaurateurs Manfredi and the Royal Thai Porcelain factory. Compiled through a series of interviews that I conducted, these meetings transpired in Australia, Finland and The Netherlands during my study-tour in 2000. In the analysis of these, I attempt to illustrate the contemporary designer/makers ability to occupy different niches, utilizing a variety of approaches as responsible workshops or associated to some extent with industrial manufactures.

One of the significant designer/maker models of today revolves around the dynamics between groups of two or more practitioners who share workshops and base their practices on communicative and marketing skills. In sharing workshop resources, products are made that economically speaking, competes successfully with the high-end commodities of industrial production. There is a constant meeting and facilitation of skill, with members also participating in consensual management and administration of the practice. A joint workspace provides professional support and social interaction, the sharing of ideas and knowledge, as well as ability to respond to constructive criticisms on developing works.

In addition, this cooperative model encourages social interaction between practitioners and the boarder population, gaining exposure through the promotion of self-awareness and social interactivity. The social aspect is an important source for its inspiration, originality and ideals, therefore shaping a sense of cultural meaning beyond the condition of pure commodity. Tonfisk designs is an example of this model.

A variation of this involves a collection of specific industrial designers and craft practitioners who work together under institutionalised direction. Droog Designs represents a good example of a working model. Members combine their skills to design and develop prototypes for production. The manufacture of these is either outsourced to established industries, or in-housed through their own workshops.

There is also the designer/maker model where individual craft practitioners adapt their studio techniques to focus mostly on innovative design. The aim of the designer maker is to develop prototypes for small-scale production, or limited edition runs through existing industrial manufacturers. Within Australian ceramics, Rod Bamford is possibly the most accomplished example of this model in terms of his resourcefulness and successful industry linking.

My initial interest in designer/maker practices branches from the issues discussed in the first paper of the sub-thesis. It demonstrates Europe's well documented, long standing tradition of collaborations between the craft practitioner and industry. My deliberation was so that I embarked on a European study tour briefly in October 2000 in order to research the cultural and aesthetic values of the craft and industrial practices combined. My specific interest is situated in the investigation of the different attitudes and approaches towards the ceramic material and its use, due to Australia's lack of sufficient mass-manufacturing industries for craft and industrial design products.

My expectations were to find a model were plentiful opportunities existed for the craft practitioner who wanted to work within industry. Instead, I found the number of artists permanently employed by larger ceramic companies were marginal, and held tenured positions. In Australia, designer/makers have developed practices to compensate for the lack of industry, where as Eastern Europe now has a growing movement of designer/makers to replace the traditional role of art-into-industry collaborative relationships.

Due to economic constraints, there is a lack of interest within industry for this kind of project and these collaborations have given way to a commitment to high turnovers using less flexible means of production which do not accommodate the craft practitioner. For example, pressure-casting machinery is a contemporary mass-manufacturing technique widely used in industry. It is a conservative method of production that requires a large financial output. Furthermore, it is only used for high volume production of an established commercially successful product, and does not accommodate experimentation or adaptation.

In addition, the industrial processes from concept to manufacture to marketing are slow, often falling dangerously far behind consumer demand. Royal Doulton recently shut down a large part of their factory due to their insufficient research into the surrounding consumer market. As a consequence, by the time they became commercially available, their products were no longer viable for their intended market.

In Australia however, our comparatively small population size has partially affected what operations can exist here. There has been no tradition of collaborations between art and industry, although there have been some isolated experiments. This is because there is no suitable industry base to support it. In the past the ceramic industries that developed in Australia were largely from parent companies in the UK. One example was Johnson Bros., who in the UK manufactures an expansive selection of ceramic ware. They opened a additional tableware factory in Melbourne, but consequently, the Australian Johnson Bros. factory has since downsized, and now only produces tiles.

Historically, Australia could not support the tooling-up costs involved in establishing an industry base independent from the UK. Yet, by maintaining a colonial relationship with Australia, the approach taken by the large-scale company was more to do with the issue of the market place. While almost all tableware companies are export driven, it is not surprising that once designs had been proven commercially successful in the market life of Europe, parent companies in the UK removed moulds from their machinery, and sent them to Australia, rather than allow the Australian tableware companies to develop their own designs independently. While there has been some level of tableware industry in Australia, it has never prospered in part due to our smaller population being unable to sustain widespread industrial production, but more importantly because the local market was never encouraged to develop its own identity.

In the 1960s and 70s, the philosophies of the studio pottery movement in Australia revolved around an emphasis on the value of the hand made vessel, which possibly also discouraged a wider interest in relationships with industry amongst potters (reference). Yet, it has been the studio pottery movement, which has ultimately made it possible for designer/maker models of practice to exist within Australia. There is now a greater level of acceptance for objects made collectively by groups of people with a range of craft expertise.

Today, craft practitioners in Australia and furthermore, in Europe, need to rethink and adapt their practices to suit their purposes. The adoption of the term "designer/maker" acts as a point of identity, and for Australians it is an attempt to create a space for the idea of collaboration between industry and the crafts. As practitioners are beginning to exploit superseded industrial techniques to assist their output, the prase "semi-industrial" is now used to describe these products in acknowledgment of their hybrid processes.

Different levels of industrial mass manufacturing methods, like pressure casting, for example have superseded the poured slip casting technique in industry. The slip casting technique produces identical casts in multiples but can be adapted easily.

The practitioner has the potential for a larger output and can control and adapt the process, therefore salvaging such techniques and adapting them in highly individual ways.

Throughout the evolving work process of the practitioner, innovative developments are made that appear distinctively different from pre-existing mass-manufacturing processes, as seen in the *Cohncave* series, discussed in the first sub-thesis paper. Or alternatively, the approach of the designer/maker may simply be to use handcrafted processes that are too expensive for bigger industries to replicate.

The few existing industries in Australia are currently also forced to re-think their approach to industrialising their image, with some experimental collaborations taking place. Based on a European model, well-established manufacturers with good reputations use reputable freelance designers to market their products. For example, Sydney based sanitary ware factory Caroma, is now beginning to work with designers like Harry Seidler, one of Australia's most famous modernist architects, to design a range of vanity basins. Art is value adding to industry, nevertheless it benefits both the industry and the designer as the company depends on the public's understanding of the commercial framework, and therefore a brand is built based on association.

Craft and design institutions also need to adapt to new commercial realities. It is interesting to see the approach that The University of Art and Design UHIA, Helsinki has taken in trying to combat the problem of relevance of the craft practitioner in modern society. The UHIA is aware that their graduates have little to no industrial employment opportunities, despite its proximity to Arabia, the famous Finnish ceramics factory. Arabia only employs freelance designers with established reputations, and has a policy of not employing students.

The school therefore has an emphasis, which now looks towards the self-sufficiency of small-scale production, in particular, finding new strategies for limited production in ceramic art. Commercially competitive but also conceptually based, the aim is to promote works to the broader public at both an art and marketing level, using different media. In addition to a strong emphasis on information technology, for example CAD for ceramics and glass, a virtual lab for ceramic glazes, and web page design, more traditional European techniques of slip casting, mould-making, jigger jollying and the use of plaster etc. are also taught.

These strategies have proven to be successful as demonstrated by two recent graduates of UHIA who have established an internationally known small-scale ceramics company. Tony Alfstrom and Brian Keaney have both experienced designing freelance within Europe, and Keaney previously studied industrial design.

In late 1999, they established Tonfisk Designs, a small-scale ceramic producer of tableware objects. Their works are now distributed to 27 specialty retail outlets globally.

The company is driven by function, innovative forms and the development of techniques for making in order to produce works that have not been seen before. Some of the works in their range include their "Wrap" fruit dishes (See fig. 1). These are narrow oval shaped tubes with open ends, made of white stoneware and clear glazed. They are made using a combination of glass and ceramic techniques to produce a shape not normally possible in ceramics.

Tonfisk also produce "Bar", are a range of espresso cups and saucers. The cups are without handles, cylindrical and taper towards the rim. The base is slightly convex and rolls at a shallow angle when placed on a flat surface, and sits stably when returned to its saucer, which has a recess that supports it. This range makes reference to an association between using pressurised water to create espresso coffee and themes of the steam engine, i.e. movement and experimentation.

The other important Tonfisk product is their "Warm" tea and coffee range (See fig. 2). These are works that Keaney produced for his final project and now form one of the signature lines of Tonfisk Designs. Without conventional handles, they are instead nestled in cylinders made of thin sheets of laminated wood. This insulates the contents of the objects, which makes them possible to grasp without being burnt. The wooden cylinders elevate the ceramic vessel from the surface of the table, taking away the need for coasters. Finally, the narrowness of the pouring vessels are similar to that of bottles, therefore making them easier to grasp and pour compared to conventional handled pots.

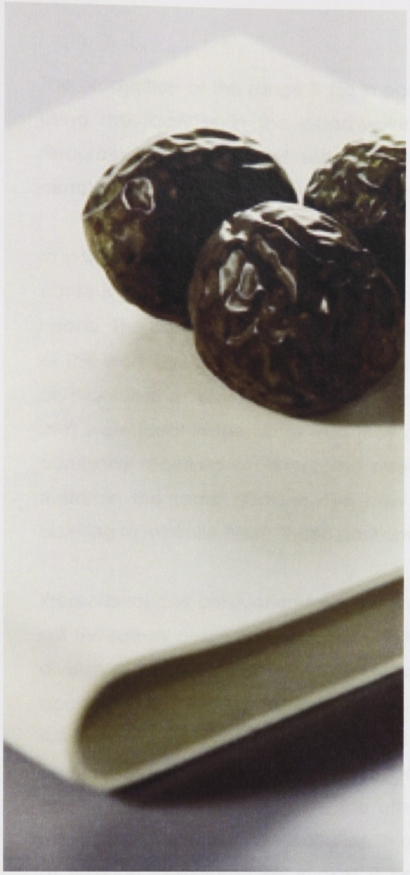


Fig 1 (left) "Wrap" by Tonfisk Designs, 2000
Fig 2 (right) "Warm" by Tonfisk Designs, 1999

The production of this range is still in part made at The University of Art and Design using the facilities in the woodworking department. This method of sharing resources, which while not entirely industrial, offers a scale of production which is certainly larger than would be possible without the use of the school's facilities.

In addition to the development of new production methods, Tonfisk seek to find contemporary relevance by offering works that are adaptable to different social needs. The company distinguishes itself from industrial practices by offering the users of the work the opportunity to give feedback on their products, which has led to changes in the "Warm" 2001 range. The original lids for these were made of cork and were ideal in the sense that they did not conduct heat or break easily. The company received an expressed need for a ceramic version, so in aiming to maintain the same qualities, the new ceramic lids were made hollow with an opening to minimise heat. It also positions securely whilst pouring.

Promotional and production tasks however are demanding, and in the past did not suit the solitary practice associated with the artist. Yet in the industrial tradition of the division of labour, designer/makers are beginning to understand the advantages of accomplishing tasks simultaneously. For Tonfisk, this involves the attendance of either Alfstrom or Keaney to the international trade show Abeantae in Frankfurt, where companies from around Europe and the world represent themselves to a range of corporate clients. Meanwhile, the other stays in their factory in Helsinki to help maintain production in the workshop in order to keep up with demand. This method of working collaboratively makes it possible for small-scale companies to take advantage of highly publicised and populated European shows. Furthermore, it has enabled Tonfisk to establish links with a number of different international distributors, not only throughout Europe, but in Asia and America also.

The extent of task sharing, the number of employees used and the ultimate vision for the smaller company, is based on the highly individualised aims of the practitioners involved. Alfstrom and Keaney for example will not expand the number of artists employed to assist in the production of Tonfisk Designs. Nor do they envisage the possibility of producing the designs of other artists. Although such moves would expand their practice, increase production and possibly result in a less expensive product, the successful working dynamics of the two practitioners would unexpectedly change with new additions. Also, the two fear that becoming more large scale, they would ultimately lose control over the quality of their products.

In Amsterdam, a slightly different type of semi-industrial group, Droog Designs share some of the philosophies and concerns that affect Tonfisk. Working under a product name, Droog is essentially a growing group of Dutch designers who work in small-

scale production. Each artist is responsible for the production of their designs, for example deciding if it is to be h handmade, outsourced, etc. The participants are exclusively graduates from The Rietvelt Academy in The Netherlands. At the end of each year, the existing members select new members who have completed seven years at the Academy, 5 of which are devoted to design, and two to a specific discipline .

The philosophy of Droog is represented in the meaning of the actual work itself. Droog means "dry", or more accurately translated, "crisp", as in an immediate and decisive response. The aesthetic of Droog is rooted in the familiar and achieves this by applying unusual techniques and materials to make otherwise common objects. The collective aim of the group is to produce semi-industrial works that provoke a response of participation and involvement with the user.

The range of Droog is extensive and includes over 20 artists in the areas of furniture, accessories, lighting and bathroom accessories. For the purpose of this paper, I will only refer to a few of these and then the particular work of ceramicist, Erik Jan Kwakkel.

Fig. 3 Unfired double-ended coffee cups on setters, designed and made by Erik Jan Kwakkel for Droog Designs, 2000

One unmistakable approach taken by Droog to express the familiar in new ways can be seen Peter Van der Jagt's "Doorbell" (1994). It echoes utilitarian design with a vernacular aesthetic by its use of two wineglasses that are activated when tapped by a small hammer. The result is a fully functional doorbell that chimes. It is in production and commercially available from department stores in the Netherlands similar to that of David Jones here in Australia. This mainstream exposure of the

unconventional use of objects aims to challenge ideas around function and its implications.

Arnout Disser's "Drop" tiles (1997) also achieves this in similar ways. These are floor tiles intended for use in the bathroom. They have a smooth shiny surface with drops of clear silicon randomly sized and placed, resembling droplets of water often seen on the bathroom floor. One would associate, even if momentarily, slipperiness to the work due to its wet appearance, however the tactile quality is non-slip and in direct contrast to how it appears.

Erik Jan Kwakkel is a ceramic designer with Droog who makes tableware objects, but also has been involved in the production of "functional tiles" which are a series of wall tiles and cavity toilet roll holders for the bathroom. He is currently in the process of negotiating the manufacture in China, of a terracotta three-chambered flowerpot (See fig. 4). Kwakkel is harnessing the expertise of specific manufactures because he finds the amount of time involved in undertaking the entire production of a product single handily too restricting and leaves him less time to develop any new work. Kwakkel made computer drawings using the Illustrator program, which is straightforward to use. These files were then imported into Form Z a more complicated program used for its ability to give accurate, determining volume, wall thickness, etc. These renderings were then sent to a ceramic manufacturing industry in China where they made a prototype to demonstrate how it would ultimately look if they undertook its production. Kwakkel also made a handcrafted prototype in his studio in Arnhem. When comparing the two, he found the differences to be too great and was not prepared to accept the loss of control over his work. They only way Kwakkel will continue with the project, is if he were to travel there personally to oversee production.

Fig. 4 Terracotta three-chambered flowerpot, designed by Erik Jan Kwakkel for manufacture in China, 2000

Due to my relative ignorance of the current shifts occurring in European design and manufacture, I was surprised to find that European practitioners outsourced their designs to Asia, considering that Europe is the home of many of the world's renowned ceramic manufacturing companies. One would expect that in the absence of an established factory in one European country, production in another close by would be much cheaper than producing in Asia, with the associated costs of importation of the goods once manufactured. However this is not the case, and the manufacture of these products are economically cheaper compared to having them made by most European manufacturers.

Droog is successful because it markets a brand name first and foremost, unlike Tonfisk Designs where emphasis is put on particular ranges of products. Droog groups together designers to produce individual works. Also, each designer specialises in different media, which expands Droogs scope of appeal. While individuals are responsible for the production on their work, it is the group that collectively decide on what the image of the work should be, and how it should be marketed.

The similarities of Droog and Tonfisk are that they are still small alternative industrial models with a philosophy based on the importance of making. In addition, their products are appealing because they express familiarity at a level that industrial products cannot.

European designer/makers are confident in manufacturing and marketing in a global scene, because geographically they are supported by compacted surrounding countries with dense populations. For example, they do not bother with self-promotion on a local level, but instead immediately seek international exposure.

Although our geographies are different, Australia's relative isolation and small population could be beneficial in terms of worldwide marketing. To hypothesise, the success of design objects can first be measured against the domestic market with overseas exports to follow. In both examples, using the Internet to market globally is a logical solution for practitioners to increase their opportunities.

The second part of this paper covers what possibilities exist for overcoming the problems of no industrial base in Australia. I will look at Australian Ceramicists, Rod Bamford and his collaborations with the food industry in Australia and the ceramics industry in Thailand, as an example of how the themes of industry have changed to better suit our conditions.

Bamford's background involves an established reputation as a sculptural ceramic artist. Unlike most practitioners in Australia, he later trained in a design school at a master's level. In order to get a different perspective on creating objects, Bamford underwent the course specifically due to its lack of correlation with the visual arts. Most of all Bamford gained an appreciation of the theories of interactive product design. He studied in teams to produce products, such as bikes, which proved to be a very social process, unlike the traditional artist's practice, which is highly individualised. He was introduced to issues such as a mass customisation and agile manufacturing which refers to ways of manufacturing, enabling such things as ordering custom made cars and bikes over the Internet. He gained a clearer understanding of how big companies and markets actually worked to economically extract the most out of manufacturing processes.

Before his Masters, Bamford received the rare opportunity to make his work at the Kohler Factory in America. Although his background had consisted of many conventional art residencies, this was his first ceramic factory tour. He learned a great deal about the production processes of factories, and he became interested by the way a whole range of craft and design skills connected together, but also by how people worked collaboratively to make things happen.

However, Australia never quite had the same small to medium manufacturing facilities to the extent that many Eastern European countries did, even in terms of the studio. Due to there being such little industry left, there has never been commercially available equipment in Australia, which would do a specific task. An

interesting analogy can be drawn between the ceramics industry and the baking industry in Australia.

Approximately ten years ago, bakeries went through a stage where there were only four large-scale manufacturers. Now boutique bakeries are plentiful and widespread, each with their own set of equipment all on a human scale, all producing good quality bread as a response to the emergent interests in food in Australia in recent years. This might be seen as part of an interest awareness of thoughtfully designed and produced objects in today's culture [13].

Over time, Australians have developed an understanding as to how things can be made in a variety of ways. In the tradition of vernacular craft in Australia, it is a hybrid method of making that depends on what is available. It is necessary for craft practitioners to adapt and apply different resources, which is far from ideal. Bamford observes that most studio practices still "encode that Australian aspect of bits of twisted wire holding things together metaphorically, that pervades everything you do here"[14].

For example, the resources commonly used by studio ceramicists in Australia are bought second hand from bakeries. As well as looking at the ways the baking industry has changed, the equipment that they use has inspired many practical ideas. The trolleys, pastry rollers and dough mixers of bakeries are all more in tune with the scale that the studio potter operates on, and incidentally can be witnessed in Australian schools, such as the Canberra School of Art's ceramics workshop, for example. Studio potteries therefore, can be successfully be based on equipment such as these.

Bamford's approach is rare in Australia, being one of the first to tackle the challenge of combining studio with the mass-production of designs made using both Australian resources, and the resources of neighbouring countries. Working in collaboration with an Australian coffee company, an Australian restaurant named Manfredis, and the Royal Thai Porcelain factory, Bamford designed a cup and saucer set that is retailed to the high end of designer/collector and catering markets (See fig. 5 and Fig 6). It took two years to establish the working relationship. It is the first collaboration of its type being directed from Australia and initially aimed at the Australian market but with the possibility of selling internationally.

Fig. 5, Fig 6 Manfredi Cup and Saucer Range, designed by Rod Bamford for manufacture by Royal Thai Porcelain, 2000

This collaborative scenario arose because restaurant owner Steve Manfredi was looking to extend his business beyond the restaurant trade, which is generally a limited profit opportunity. Unless a chain of outlets is established, the growth of a restaurant is fixed in terms of its maximum capacity, etc. The desire to extend the breadth of a business is therefore understandable, so Manfredis aimed to capitalise on their considerable reputation for food and the dining experience by offering people a way of experiencing it at home or places other than the restaurant.

The cup and saucer designs had production problems in terms of Bamford's profile drawings and 3D renderings for the design section of the factory. These were overcome when the artist skilfully expressed his idea in the form of plaster models and moulds. The factory was forced to accept the design as possible, however the

problem was not the factory's ability to understand an issue, but rather their willingness to make it.

In porcelain ware, a company usually only considers the production of an entire range of products, whereas Bamford's project was only for a coffee cup and saucer set. The Manfredis and the other partners involved in this project decided to expand the range to include an entire tableware set, with production yet to start. By doing so, they expect the manufacturers will make a greater effort in accommodating new designs, as the possible returns for all involved, would be greater.

Although the coffee cup idea grew partly from a personal association with the Manfredis, it had more to do with Bamford's need to be product diverse in terms of his studio approach. His studio, Cone Nine Studios, is a two-person operation that also employs local casuals. It is conducted more like a working laboratory. The critical aspect of Bamford's success is that he is disciplined in terms of the products he wants to make and the markets he wants to reach. For Bamford, the role of the studio is to create the facilities to prove that something can be done, as seen in the Manfredi's coffee cup example, and to proof test concepts by putting small to medium editions up into the Australian market in order the determine their success or failure.

Following the success of the Manfredi cups, Simon Johnson, the food purveyor, approached Bamford to produce "oil dishes" as a Christmas gift idea for his Sydney store. The oil dish was put into production in the studio simply due to the short time frame required to get the task completed. Large-scale manufactures were not considered, as they are not able to operate quickly enough, nor on such a modest scale.

Fig. 7 Manfredi Oil Dish, designed by Rod Bamford, Cone Nine Studios, for Simon Johnson, 2000

Unlike the Manfredi's project, speed and quantity were not primary concerns for the oil dish production. The facilities that Cone Nine Studios used to successfully make the oil dishes relatively quickly, evolved from an article Bamford had read about converting a garage press for taking bearings off wheels into a press for making tiles. Intended as a hand operated machine, some alterations were made so it could be converted into a hydraulic ram press, and attached to a power pack in order to operate. The actual foot size is similar to that of a coffee machine and will fit with ease on a workbench.

Bamford heightens the profile of the designer/maker model that he represents, as well broadening the scope of possible work opportunities for aspiring designer/makers of the like. His studio exemplifies the developmental stage where new ideas are developed, and designs are either owned by the practitioner, or licensed out to manufactures. Working on a small-scale in the same way he would

as a studio artist, Bamford is challenging, and generating ideas, as his view of what happens to the work is left open.

As these various levels of designer maker practices illustrate, the possible, and actual, models for successful designer/maker practices within Australia is based on the growing need for objects to express social values and cultural relevance. The models most likely to endure are those where designer makers focus on analysing their relationship with their cultural environment and creatively decipher its layered narratives, instead of solely creating new designs. This is necessary to accomplish a balance between globalisation and vernacular culture. In doing so, the development of prototypes may successfully emerge, which represent the fundamental nature of a particular culture, and which are appropriate for sustainable industrial manufacture in the global marketplace.

The three case studies discussed in this paper indicate the varying levels of achievement and success, which, regardless of a lack of industry base, or manufactures with general disinterest in structuring collaborative relationships, has relied instead on the designer makers distinct entrepreneurial motivation.

I would suggest that the future of Australian ceramics is in implementing and adapting production technologies and releasing our preconceptions to include the niche markets of the Australian produce industriam, like olive oil, or other markets dominated by imports, like contemporary high quality tableware. Although the market in Australia for applied design objects exist mostly in the metropolitan states and territories and are available from gallery shop fronts, Australian Designer/makers can also enter the competitive European market. Although the exporting fees would undoubtedly raise the price beyond that of European applied design objects, this may or may not put the work at a disadvantage in the European retail market depending on variables such as the current marketing and prestige value of Australian design.

In conclusion, the links between craft, design, manufacturing and retail, presents several opportunities to create a unique product that increases value and meaning to the user. In the accompanying studio component of my Masters research, I designed the body of ceramic work titled formed@prototypal. These products will be developed over the next few years and will be ready for retailing. One possibility is based on the designer/maker model where I will use semi-industrial processes to develop prototypes for small-scale production, and ultimately limited edition runs through existing industrial manufacturers.

My work represents my designer/maker aspirations, but also a willingness to seek the necessary skills to sustain such a practice. It supports current issues, considering the

design of a product from more holistic methods, i.e., its making, use, meaning and cultural relevance. Formed@ aims to be culturally sustainable, in terms of consumer demand and industrial production. The objects themselves are fully functional in the utilitarian sense and/or act as symbols of individuality etc. It reflects the meaning and social aspect of an object within our culture, which can be understood through scale, materials, tactility, play, and technology. This approach, in my view, is the way ahead.

Appendix 1:

European Study Tour Itinerary:

20 October: Amsterdam

General Contact:
Jeroen Bechtold

Educational Institutions:
Rietveld Academy
Fred Roeskestraat 96
1076 ED Amstelveen

European Work Centre
'S-hertogenbosch

Galleries and Museums:
JBK Gallery
Korte Leidsedwarsstraat 159/1
Contact: Jeroen Bechtold

Designer/maker Practices:
Droog Design
Contact: Erik Jan Kwakkel

Terra Keramiek
Nieuwstraat 7
NL - 2611 HK Delft

27 October: Helsinki

General Contact:
Anu Penttinen

Educational Institutions:
University of Art and Design, Helsinki
Hameente 135
FIN - 00560 Helsinki
Contacts: Professor, Head of Department, Tapio Yli-Viikari

Postgraduate student, Anu Penttinen

Ceramic Industries:
Arabia Porcelain Factory Outlet and Museum
Hameentie 135
0056 Helsinki
Contact: Designer and Artist, Pekka Paikkari

Galleries and Museums:
Design Forum Finland
Sanoma House
Mannerheimin

Museum of Art and Design
Korkeavuorenkatu 23

Museum of Applied Arts
Laivurikatu 3

Computer Software Companies:
Desk Artes
Kalevankatu 3A
FIN - 00100
Helsinki
Contact: Maria Nortgrann

Designer/maker Practices:
Tonfisk Designs
Lemuntie 3 - 5
00510 Helsinki
Contacts: Tony Alfstrom and Brian Keaney

3 November: Copenhagen

General Contact:
Prisilla Mouritzen
Vejesovej 37
DK 2840 Holte
Denmark

Educational Institutions:

Danmarks Design Skole
Strandboulevarden 47
2100
Copenhagen

Ceramic Industries:
Royal Copenhagen Porcelain Factory
Smallgate 45
Frederksberg
Contact: Bente Baierby

Galleries and Museums:
Louisianna Modern Art Museum
Humlebaek Station
Helsingor

Gallery Norby
Moderne dansk og international keramik
Vestergade 5
DK - 1456
Kobenhaven K

Danish Arts and Crafts Association
Bredgade 66
1260 Kobrnhavn K

Designer/maker Practices:
Marianne Thorsen
Steen Ipsen
Nordhavn

Ditte Fischer
Keramic - og
Glasvaerkstedet
Kronprinsessegade 43
1306 Kobenhaven K

Kristine Kejser Jenbo
Butik for Borddaekning
Montergade 6
1116 Kobenhavn K

Retail Outlets and Department Stores:
Royal Copenhagen Porcelain
Amagertorv 6
Circa 1616

The Geroge Jensen Shop
Amagertorv 4

Illum Bolighus
Amagertorv 10
Stroget

Magasin du Nord
South-west Kongens Nytorv

Illum
Stroget
Ostergade 52

10 November - 19 November: London

Educational Institutions:
Royal College of Art
Kensington Gore
London SW7 2EU
Contacts: Ceramic Lecturer Alison Britton.
Postgraduate student: Barney Barford

Galleries and Museums:
Victoria and Albert Museum
South Kensington
London SW7 2RL
Contact: Paul Greenhaigh, Ceramics and Class Collection

Tate Modern
Londons South Bank

Oxo Warf Tower
Londons South Bank

Egg

36 Kinnerton Street
London SWIX 8ES

Designer/maker Practices:
Edmund de Vaal
Unit 7 Vanguard Court
36 - 38 Peckham Road
London
SE5 8QT

Conferences:
"Object and Idea"
Victoria and Albert Museum
Contact: Martina Margetts, Department of Ceramics and Glass, Royal College of Art, Kensington Gore, London

Footnotes:

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[2] Gropius, W. "The Theory and the Organisation of the Bauhaus," Bauhaus 1919-1928", MOMA. pp. 20-29

[3] Levien, R.,"Craft into Industry" in Ceramics Review, No.173 Sep/Oct 1998, pp 19-22

[4] See second sub-thesis

[5] Smith, P., "The Banff Experience", in Crafts Arts, Aug-Oct, no. 16, 1989, p. 104

[6] Op cit.

[7] Rice, C., "Decorated Place", in Ceramics: Art and Perception, no 18, 1994, p. 37

[8] King, G., "Lightworks: recent works by Penny Smith", in Ceramics Art and Perception, no. 25, 1996, p.100

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[13] Interview with Bamford, 2001

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http://www.potteryinaustralia.com/JAN/indusrtial.html(18/2/02)

http://www.wedgwood.co.uk (10/12/01)

CURRICULUM VITAE

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Education

1999 – 2001	Candidate, Master of Philosophy School of Art, National Institute of the Arts, ANU
1995 – 1998	Bachelor of Arts (Visual) School of Art, National Institute of the Arts, ANU

Solo exhibitions

2001	formed@prototypal, Canberra School of Art, Foyer Gallery, ANU Boolean Vessels, Craft ACT, Canberra Centre

Selected group exhibitions

2002	Black, White & Grey Matter, Gallery 1, Craft ACT Ordinary/Extraordinary: Exhibition in a Suitcase, Gallery 2, Craft ACT
1999	Diverse, 9th National Ceramics Conference Delegates Exhibition, The Western Australian School of Art Design & Media Gallery, Perth National Graduate Show, PICA, Perth Re:Searching, Canberra School of Art, Foyer Gallery, ANU
1998	Excita, Graduating Students Exhibition, Canberra School of Art, Foyer Gallery, ANU

Citations

M., Hinchliffe,	"Unique Creations for the Table", The Canberra Times, February 26, 2000
S., Goldate,	"Inside the New White Cube", Ceramics TECHNICAL, No 11, November 2000
M., Dale	formed@prototypal, www.avicam.com

Publications

1999	"Computer Technology in Ceramics", Edge: Identity and Change, 9th National Ceramics Conference, Perth

Collections
Canberra Museum and Gallery, ACT
School of Art, National Institute of the Arts, ANU
Private collections

Awards, Prizes etc
Institute of the Arts Graduate Award, The Australian National University

Commissions
Limited edition tableware, Regatta Point, Canberra
International Women's Day Awards, 2002

Anna Gianakis
Master of Philosophy (Ceramics)
80% Studio Practice: 20% Sub-Thesis
1999

WORKING PROGRAM

STUDIO PRACTICE COMPONENT

What is the focus of your study?

The focus of the proposed study is an investigation into the synthesis of ceramic traditions with semi-industrial processes, ie. computers and manufacturing technology.

Possibilities of experimentation include application of semi- industrial methods through functional vessel forms. Further investigations will be made into previous Honours work, in particular I refer to the Wire-frame, Boolean and Half and Half bowl concepts. The studio practice work will consist of the two bodies of utilitarian forms. These will be: handcrafted works influenced by computer designs, and similar works produced in collaboration with small-scale ceramic industries. Investigation of the two streams will determine what possibilities exist when designing for industry.

What are the specific references of your study?

Methods of approach begin with ideas of form and surface developed through hand drawing. I then plan to further the designs by using the computer. One of the software programmes that I will use is Metatools Infini-D, to experiment with shape, surface, proportion and scale in a realistic, time efficient way. Using the computer as a design tool. I am quickly able to express ideas and develop them into a series of related solutions to an initial problem. Upon reviewing these, I am able to choose which ones I will continue working with in the ceramic medium. I also intend to work in the Applied Design stream, where I will learn Form Z applications and technical drawing skills.
My proposed sub-thesis involves research into small-scale, Australian, ceramic industries. Consequently, the different ceramic techniques I will utilise will be informed by this research. This includes; working with: Michael Keighery at the University of Western Sydney, Macarthur Centre for Ceramic Research, Design and Production; Penny Smith in Tasmania; Patsy Hely, Liz Stops, Suzi Lyon, Abi Parker and Robyn White at the Union Street Design Studio Inc. Lismore. Expertise in current ceramic technology for limited edition work will be developed as well as a comprehension of design theory and the advantages/limitations that exist. Cost analysis and market research will also be undertaken, bearing in mind "to whom does the work appeal?" and "where does it fit in the existing market?"
Initially, the proposed studio work will be slip-cast ceramics. Clay used will be vitrified coloured porcelain slips, developed by glaze formulation theories. It will be fired to vitrification point to obviate the need for glazes. Experimentation with cast alterations using cutting, joining, stacking, additions, etc. will create variations of form that will inform the product.

I will investigate the differences and similarities of the two ends of the ceramic industrial practice. Studio lines from large overseas manufactures, eg. Arabia and Rosenthal, employ artists to make limited edition runs. The artists whose work I will research will include Jeroen Bechtold and Dorothy Hafner. In addition, Jeroen Bechtold has agreed to be a consultant of mine via Internet correspondence.

Case studies that I am currently involved in are the Australian Arts Enterprise in Brisbane, where my work is apart of their Corporate Gift Services Scheme, and the Canberra Museum and gallery, where my work is on consignment. These practical experiences will help participate in marketing awareness, and market research of the artists.

What is the context of your study?

Both hand crafted and industrially produced bodies of work will be of limited edition nature. They are neither one-off works nor mass-produced, but fall in the area between. The works will employ varying levels of semi-industrial methods, while at the same time showing strong evidence of hand crafted techniques. It is not intended that the work be in competition with big industry, as imports are generally well made and inexpensive. However, investigation will be made into designing for overseas production. My approach is distinctive because forms will be arrived at through an evolution of processes, and only then put into production. My approach is quite different to that of traditional design in that I am not working towards a fixed 'end point', but rather seeking to have an evolution of form through the act of making.

The work that I refer to depends on craft traditions yet consist of many influences, in particular, semi-industrial techniques. In the last century, Wedgwood has been most influential in this regard. By drawing from classical Greek themes, and developing industrial production methods, his achievements have become the current standard for industrial wares. More contemporary references come from artists who design for industry, such as Patsy Hely and Jeroen Bechtold. I am interested in the artists' ability to apply their skills in a commercial context.

The early view held by Peter Dormer of the role of craft in industry is a critical one. He notes that the appeal of craft is that one can lose oneself in the formulae and repetition of many craft processes. By banishing thought, craft can be therapeutic, proving immensely attractive. The role of craft has changed in contemporary practice, because aesthetic value has replaced utility as its purpose. His view was that technology had become the avant-garde, not craft nostalgia, being the visual metaphor in product design. Unless a craftsperson is a better judge of tactile shapes and surfaces, Dormer believed they generally had no place in this realm. To have relevance he argues, craftspeople needed to adjust their roles and be designers rather than makers. He describes the process as one of abandoning workshops, except as a place for making prototypes, and making use of small, well equipped specialist industries. The craft-persons role would be limited to over seeing quality of work. Although Dormer acknowledges this approach is feasible, he believed that the craftsperson would lose the pleasure derived from the loss of self through being engrossed in the act of making (Dormer, 1988:135-144).

The more contemporary critical debate is best described by Dormer's more recent writings in *The Culture of Craft* and shows his view has become more favourable towards the craftsperson's role in industry. He reefers to author George H. Marcus who discusses the Bauhaus in terms of handcraftsmanship applied to the production of prototypes for industry. An example is given of two teapots made by metal smith Marianne Brandt in 1924. One displays repeated hammer marks, the other is smooth reflective brass that masks all evidence of its hand manufacture. implying that it could have been made by machine. Dormer states that this example of a craftsperson working the same product in two separate idioms reminds us that the perfection that technology strives for is not set by machines, but rather by people. Similarly, the style of technology can just as easily be made to mimic handcrafted processes. Dormer acknowledges machines make effective what would otherwise take great effort to achieve without machine technology (Dormer, 1996:143).

What are the implications of what I propose to do?

The proposed work sets to advance the relationship between industry and ceramics. Interaction of the two methods enhances greater understanding, making for better practitioners. Each field informs the other. The implications of the proposed study are to bridge the gap between solely craft and solely industrial practitioners.

Outline the skills I will need to acquire

Participation in the applied design stream will provide me the knowledge to run the Form Z application. I will acquire technical drawing skills and practical expertise in design theory and marketing when designing for industry.

I will need to be efficient in sending documents and compatible attachments via e-mail services in order to communicate with Jeroen Bechtold efficiently.

An investigation into mechanical means of polishing high fire ceramics is also necessary.

Timeframe

Weeks 1-2

Working program draft

Begin investigation of form and colour through sketching and hand drawing.

Weeks 3-4

Final working program.

Ceramic maquettes.

Investigate possibilities of forms further using Infini-D.

Learn to send attachments.

Make contact with Jeroen Bechtold

Weeks 5-6

Model making.

Mould making.

Weeks 7-8

Casting. Firing.

Investigate polishing means.

Specific slip formulation. Testing for most vitreous surface and colour.

Weeks 9-10

Re-evaluating forms by cutting and joining alterations.

Weeks 11-12

Further cast alterations.

SUB-THESIS COMPONENT

What is the focus of your study?

To explore the place of technical research in industry. Possibilities include the investigation of the different levels of the designer/maker and industry practice, with focus on small-scale ceramic industry.

What are the specific references of your study?

Through the sub-thesis component, I aim to establish working relationships with ceramic industries where I will experience and ultimately utilise production processes for my own work. For example, the jigger/jolley equipment used by Union Street Design Studios (Blakebrough, Hely, Keighery, 1997:38-40). This consists of forming multiple shapes using a spinning mould. A plastic profile attached to a pivoted arm is brought down onto the mould, leaving an evenly precise clay section.
Investigation may also include the computer numerical controlling milling (CNC) technology, which Keighery is currently developing at Macarthur Centre for Ceramic Research, Design and Production. CNC milling allows for the transfer of engraved imagery onto leather hard clay, wood, linoleum, or metal from which imprints can be made into soft clay (Walters, 1998:80-82).

Interviewing methods will be undertaken. Background research will be conducted on artists and industrial companies prior approaching them with questionaries. A list of general and artist/industry specific questions will be sent out personally or by mail. Included will be a stamped self-addressed envelop to help assist with a speedy reply. A reminder notice will also be sent after an initial ten-day period. If no response is received within 21 days, contact will be disregarded.

Artists that are relevant to my proposed work include Michael Cardew who worked for a short time at Copeland Pottery, England. Not interested in the idea of producing expensive pots, he left because management expressed distaste for anything other than fine earthenware and bone china.
Lucie Rie worked for a short time designing for Wedgwood in 1963. The concept was to revitalise machine production through the injection of hand-made quality. She produced prototypes of cups and saucers in her studio. The inlay of white lines in jasper ware however proved a costly way of producing a simple decoration that did not look expensive
Included in the history of Wedgwood is the employment of artists to decorate small-scale production work. Between 1778-1795, Wedgwood employed George Stubbs on a limited edition basis. The task was to paint portraits onto specifically made tea trays and large plaques. Wedgwood's problem was in firing large flat earthenware slabs without distortion or cracks. The costs had been formidable, special kilns needed to be built. The end result was commercially unpopular, disappointing both artist and manufacture. Yet today, these items are valued more highly than any other English pottery of the period (Tattersall, 1974:164).
It was in the nineteenth century when the Wedgwood Company successfully commissioned and employed artists to paint Queen's ware plaques on a smaller scale (Reily, 1992:60).

The main case study I plan to undertake involves the body of work that will be produced in collaboration with ceramic industry. The purpose of the study will be to experience the processes that are used when not producing by hand, and the effect of these on the final product.

What is the context of your study?

The position that the proposed work takes sets to further determine the artist's role in industrial production. It is a view that has been gaining positive momentum over recent years.

Jeroen Bechtold and Dorothy Hafner's separate collaborations with Rosenthal are among some of the work I am referring to. Dorothy Hafner's collaboration with Rosenthal is a more contemporary example of the successful relationship that can exist between craftspeople and industry. Five of her dinnerware lines were put into production that genuinely conveyed Hafners expressive forms. Brightly coloured decal patterns were developed and applied. These became the industrial alternative to the hand painted decoration of Hafners studio work.

Tableware sets consisted of mixed pieces, visually linked by shapes, the five-colour palette, and the variable combinations of design motifs (Perreault, 1987:56-65).

In the past, crafts people have experienced mixed results when engaging with industry. Promising relationships have been broken down due to crafts people not having enough experience of the disciplines of design, and industry having misplaced expectations of crafts people to work within tight production limitations. This situation can be traced back to the Industrial Revolution, where the division of labour existed within production. (Levien, 1998:19-22). Levien states the main differences between craft and design is as follows: craftsperson makes the end product, designer intends for someone else to. Craftspeople work on their own, and own the end product, designers are part of a team, and many own the end result. Craftspeople avoid compromise, the designer due to the constraints of manufacturing compromises regularly. (Levien, 1998:19-22).

Robin Levien writes specifically of the craftsperson's role in industry. He believed designers trained through craft practice, have a highly tuned sensitivity to three dimensional form and materials that will benefit manufacturers. Examples of this include the computer research conducted by craftspeople from various disciplines. They are works that build on history, skill and traditions rather than trying to reject them to be genuinely new. This has recently been addressed in *the Craft is Dead, Long Live Craft* exhibition. Artists involved include Jeroen Bechtold, Judith Cooke, Damon Moon and Steven Goldate (Ceramicists), Gilbert Riebelbauch (Silversmith), Mark Woolston (Woodworker) and Sharon Boggon (Textile artist). By combining computer technologies with craft, artists are able to introduce new, previously unheard of factors into their work, like the manufacture of decals, laser cutting techniques and 3D rendering.

What are the implications of what I propose to do?

The proposed work seeks to advance the relationship between computers and ceramics. Interaction of the two methods allowed an evolution of form and surface that cannot be achieved otherwise. An example of this achievement in previous work is the manufactured stencils made for ceramic use, Boolean forms and the half and half bowl concept.

Outline the skills I will need to acquire

Interviewing skills.

Timeframe

Weeks 1-2

Working program draft

General browsing in library. Collect information on various artists and topics relevant to wider context of study, ie. Craft theory

Begin to compile questionnaire for relevant artists and industries.

Make contact with current visiting artists: Patsy Hely and Greg Payce.

Weeks 3-4

Final working program

Begin work on work in progress seminar.

General browsing. Refine questionnaire.

Weeks 5-6

Work in progress seminar

Make initial contact with; Michael Keighery at the University of Western Sydney, Macarthur Centre for Ceramic Research, Design and Production; Penny Smith in Tasmania; Patsy Hely, Liz Stops, Suzi Lyon, Abi Parker and Robyn White at the Union Street Design Studio Inc. Lismore. More to be advised.

Weeks 7-8

Specific reading in initial areas of research

Weeks 9-10

Research analysis on collected information, comparison of opposing views.

Weeks 11-12

Research analysis

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Blakebrough, I., Hely, P, Keighery, M, "On Not Breaking the Mould" in *Atrlink*, vol 17, no. 1, 1997.pp 38-40

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Tattersall. B., *Stubbs and Wedgwood, Unique Alliance Between Artist and Potter*, The Tate Gallery, London 1974

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